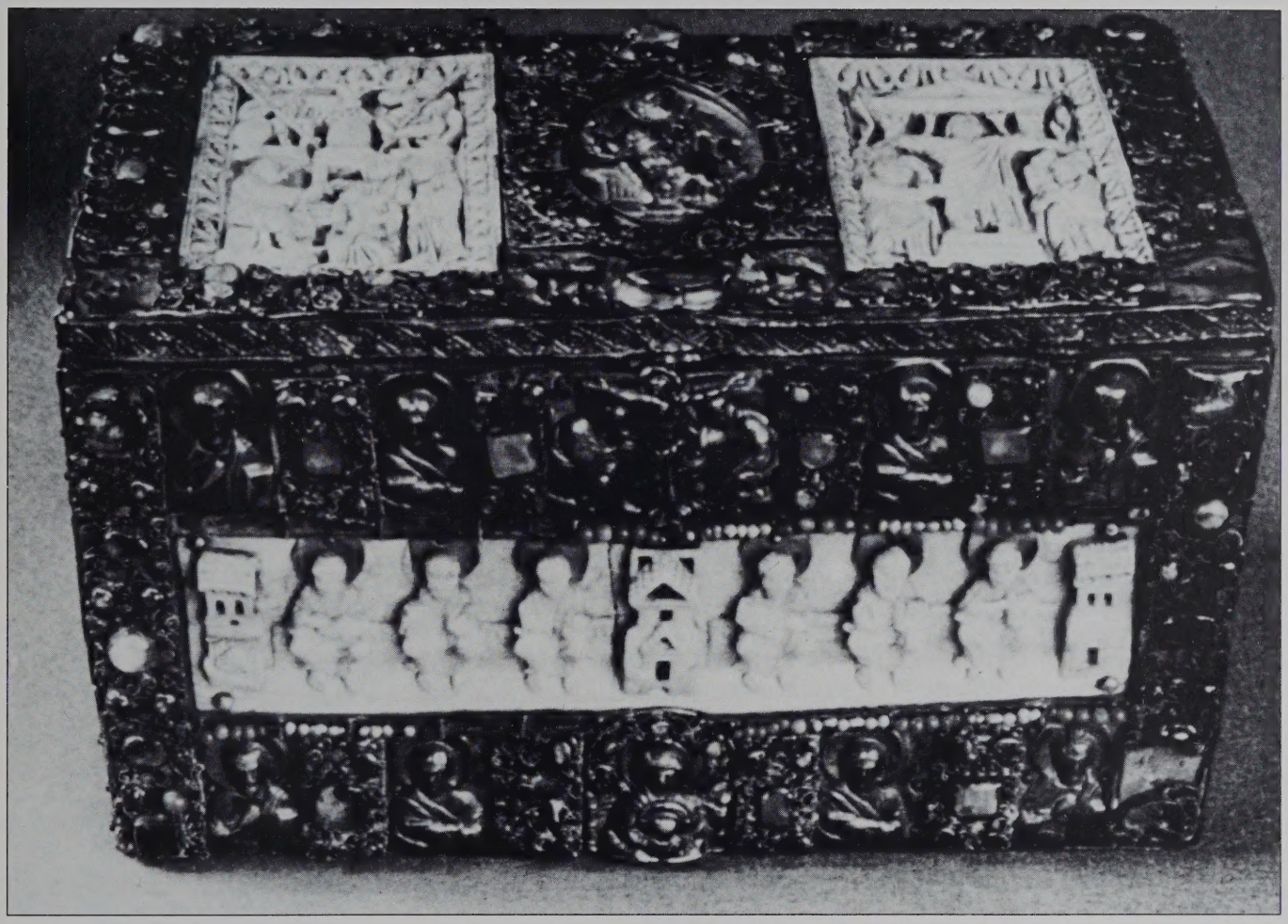
IFAR reports

Volume 17, Numbers 1&2
January-February 1996

and The Art Loss Register



The Reliquary Box from Quedlinburg, recovered from the heirs of Joe Tom Meador who were indicted in Texas in January (see page 6).

Indictments in Quedlinburg and Vatican Library Cases

Four Sentenced in Theft of "The Scream"

Theft and Freedom—the Czech Republic

IFAR Staff in Review 1995

IFARreports
incorporating *Stolen Art Alert*

Volume 17, Numbers 1&2
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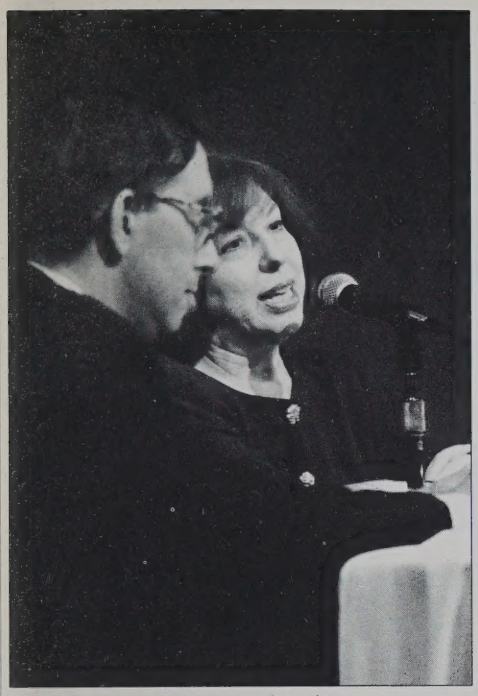
IFAR Staff in Review—1995



The ADAA panel in October. (Constance Lowenthal with Jeremy Epstein, Esq.).
Photo Credit: Helaine Messer.

IFAR has begun its second quarter-century with increased international activities that demonstrate the variety of demand for its services and the expertise of the staff. Throughout the year, attention from the media brought IFAR increased recognition.

It was especially hectic in the art theft and recovery area, where IFAR and the Art Loss Register worked closely with law enforcement officials and auction house personnel. Several cases are still under investigation and cannot be discussed. But we were especially pleased by the recovery of a valuable René Lalique bracelet stolen in New York in 1990 and recognized by IFAR staff in an auction catalogue in March. The now routine searching of auction catalogues by the Art Loss Register has turned up numerous instances of stolen goods, usually consigned by persons familiar to the auction house who were quite unaware that the art had a theft in its past. These matches enable the house to withdraw the item from sale and to hold the item while the theft victim and the consignor debate ownership.

Anna Kisluk is the very able director of the Art Loss Register at IFAR. She is the one to call with art theft reports and inquiries, whether the theft is private, commercial or an insurance loss.

Ms. Kisluk was in demand as a panelist on the question of using the Internet to publicize art thefts which seems to be on many minds. Ms. Kisluk served on two such panels at professional meetings this year: the Smithsonian Institution's annual February conference on the Protection of Cultural Property and the American Association of Museums' annual meeting in Philadelphia in May.

Ms. Kisluk traveled to spread the word about the Art Loss Register to the staff of the Art in Embassies program in Washington and to the Director of the National Gallery in Bratislava, Slovakia. She also attended a two-day working meeting in Edinburgh in early November sponsored by the Getty Trust's Art History Information Project. The subject was documentation standards for identifying a work of art to make its recovery possible.

Nancy J. Little, head of the Authentication Service, left IFAR at the end of November after nearly three years. Her reports, many of them published in *IFARreports*, covered a wide range of art historical areas. We are pleased that she will be able to finish the cases that were not complete at her departure and remain available for selected cases in the future. Ms. Little is now working at the Metropolitan Museum. Authentication Service inquiries should be directed to Constance Lowenthal, who will coordinate the research, drawing on the talents of many art historians in the New York area.

Throughout the year, we were lucky to stay in touch with Virgilia Pancoast, consultant to the Authentication Service, who shared her years of experience with us and who continues to take on several authentication cases each year. She joined us for a meeting with federal prosecutors and the F.B.I. who were looking into possible crimes surrounding the sale of the Quedlinburg Samuhel Gospel manuscript. (See article on the indictment on page 6 of this issue.) In 1987, a lawyer in Texas had approached IFAR to authenticate a Carolingian gospel book. IFAR was unable to guarantee the degree of confidentiality the prospective client desired, and no agreement was ever reached. The indictment alludes to this.

Clara Graziani Bronson, who has been with IFAR for eight years assisting Ms. Little and her predecessor, Virgilia Pancoast, will now undertake selected authentication cases independently.

Kathleen Ferguson, IFAR's newest member of the full-time staff, anchors the office and assists immensely in IFAR's administration, membership liaison, and magazine production. It is hard to remember how IFAR functioned before she joined us in mid-1994.

Melinda Hartwig, a part-time research assistant for four years, worked on a reduced schedule in 1995 as she prepared for her Ph.D. orals and left in September to devote her efforts to her doctoral research in Egyptian art history. The Art Loss Register had the temporary help of Mark Trowbridge during Ms. Hartwig's absence.

In the summer, Wendy Bond, a second-year student at the Columbia University School of Law, was IFAR's fifth Joseph Solomon intern. She contributed an article on two cases pending in California that relate to attempted recovery of stolen cultural property and the interpretation of the California statute of 1983, which spells out time limits for such lawsuits. This followed from an invitation during the summer for IFAR to join several California museums in submitting amicus curiae briefs in the both cases.

During the fall semester, Veronica Arroyo interned with IFAR. Ms. Arroyo is working for a graduate degree in Collections Management at the Fashion Institute of Technology and assisted Ms. Kisluk.

For several years, the staff has enjoyed a helping hand from Lisa Goldberg, an art appraiser, and Elliot Kass, whose interests in art law and ancient civilizations add to the scholarly dimensions of the office. This fall we were happy to welcome Lillian A. Dickler, who offered her help as a volunteer in the IFAR office.

Media coverage was extraordinary in 1995. Most notable was a feature

article about Constance Lowenthal by Helen Dudar in the September issue of *Smithsonian*. This has reached most of IFAR's subscribers by now; however, if you have not seen it or would like additional copies, please call Kathleen Ferguson, and she will send them to you.

In January 1995, Dr. Lowenthal participated as a moderator of two panels in the symposium "Spoils of War, Displaced Art in World War II and its Aftermath." This timely two-day meeting organized by the Bard Graduate Center for Studies in the Decorative Arts brought together cultural officials and researchers from many countries in Europe and the former Soviet Union. Dr. Lowenthal served on the organizing committee and is now on the editorial board for the publication of the proceedings (Harry N. Abrams, Spring 1997). Anna Kisluk attended the entire conference to learn about this aspect of "stolen" art and the issues surrounding it that frequently arise in the course of Art Loss Register business.

In connection with "Spoils," Dr. Lowenthal was interviewed on the CBC television network and participated in a one-day Smithsonian Associates meeting in Washington in September. She also wrote a feature for the May/June 1995 *Museum News* on "Spoils of War."

In April, IFAR was proud to present among its speakers J. David Murphy, a professor at the Law School of the University of Hong Kong. Prof. Murphy's book, *Plunder and Preservation: Cultural Property Law and Practice in the People's Republic of China*, was published by Oxford University Press (China) later in 1995. Dr. Lowenthal and Professor Murphy appeared later that week at the Association of Asian Studies annual meeting in Washington, DC. The Museum Committee chaired by Amy Poster, Curator of Asian Art at the Brooklyn Museum, organized a panel on "The Return of Cultural Property."

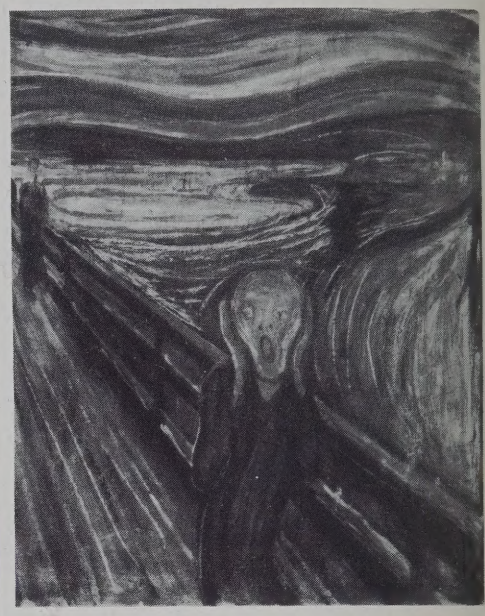
Several stories in *The New York Times* quoted the executive director, who also gave interviews to journalists from Hungary and the Netherlands. Several of her Art Crime Updates in *The Wall Street Journal* appeared in 1995. Late in the year, Dr. Lowenthal was asked to write an article on art theft for *Encarta 96*, Microsoft's multi-media encyclopedia. In December, she was interviewed for half an hour on Victoria Gabereau's CBC radio program.

In the course of the year, Constance Lowenthal traveled within the United States to lecture on art theft (The Chrysler Museum, Norfolk, Virginia; the Founders Society of the Detroit Institute of Art, Detroit, Michigan; at the Portland Museum of Art, sponsored by the World Affairs Council of Maine, and the Art Seminar Group in Baltimore, Maryland). She spoke to summer interns at the Metropolitan Museum of Art and to Professor Judith Applegate's class in Museum Management at F.I.T. A highlight of the year was the October panel discussion organized by the Art Dealers Association of America at the Metropolitan Museum of Art, moderated by William Honan of *The New York Times*. Ms. Lowenthal joined André Emmerich, president of the André Emmerich Gallery; Jeremy Epstein, Esq., of Shearman and Sterling; and Gary Vikan, director of The Walters Art Gallery.

Early in the year, Anna Kisluk and Connie Lowenthal wrote an article to *The Art Newspaper* about art law enforcement in North America. 1995 also saw the publication of papers from a conference from the previous year at the University of British Columbia, Vancouver ("Material Culture in Flux—Repatriation Questions") in which Dr. Lowenthal had participated.

The Art Loss Register organized a two-day conference in November in London on "Art Theft and its Control". It was attended by about 180 people, and Dr. Lowenthal was among the many international speakers.

Four Men Sentenced in Theft of Munch's "Scream"



Edvard Munch, "The Scream," *case almost closed.*

In Oslo, Norway, on January 17, 1996 four Norwegian men were sentenced for their roles in the theft of Edvard Munch's most famous work. "The Scream" was stolen February 12, 1994, at the time of the opening of the Lillehammer Olympic Games. The painting was recovered about three months later in an elaborate sting operation which involved a helpfulNorwegian art dealer, members of Scotland Yard's Art & Antiques Squad, and a purchase price of $490,000.

Under Norwegian law, the identities of defendants are not revealed until their conviction. Paul Enger, 28, was given a maximum sentence of six years and three months in prison. According to a Reuters dispatch, Enger protested his innocence, throwing a jug of water on the floor and was forcibly removed from the courtroom by police. Enger had served time for the theft from another Oslo museum of Munch's "The Vampire," stolen in 1988.

Some six months after that theft, he walked into Oslo police headquarters and returned it, telling the officers there that his luck had turned at the track so he no longer needed the money. Reuters also reported that Enger plans to appeal his conviction.

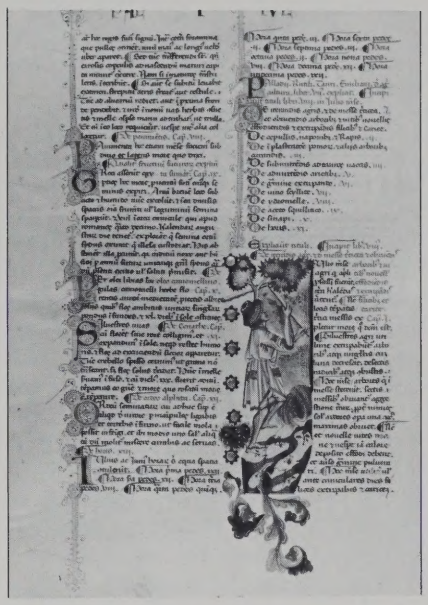
William Aasheim, 20, as a convicted accomplice to the theft, received a term of three years and nine months.

Jan Olsen, 49, was found guilty of handling stolen goods and conspiring to sell "The Scream." He was sentenced to two years and eight months. He ran out of the courtroom, and when police brought him back, he yelled at the presiding judge according to the Reuters account.

A fourth defendant who, like Olsen, was found guilty of charges relating to the attempted sale of the stolen masterpiece, was Bjoern Grytdal, 28, who was given a sentence of four years and two months.

C. L.

Indictment in Case of Leaves from Petrarch's Manuscript in the Vatican



One of the leaves from Vat Lat. 2193 that figures in the charges.

On January 23, 1996, a federal grand jury in Columbus, Ohio, indicted Anthony Melnikas on four criminal counts relating to the transportation, smuggling, and attempted sale of leaves that belonged to a manuscript in the Vatican Library. Who cut the leaves from the manuscript and how they came into the accused's possession is not known. The indictment charges that Mr. Melnikas knew the leaves to be stolen.

Mr. Melnikas, 68, a retired professor of art history at Ohio State University, will be arraigned on a date yet to be announced. He has been a regular researcher in the Vatican Library for many summers, and the Vatican published his heavily illustrated book about the medieval illuminations of the Decretals of Gratian, the scholastic from Bologna who wrote a compendium of canon law.

The six-month investigation followed the identification of two of the leaves late one evening last spring by Professor James Marrow of Princeton University. When Professor Marrow reached his conclusion, he telephoned Father Boyle, prefect of the Vatican Library, asking for confirmation that the two leaves were missing from the volume where they belonged, a manuscript that had been in the library of Petrarch, the 14th-century humanist and poet. Professor Marrow was researching them for Bruce Ferrini, an Akron, Ohio dealer in rare manuscripts to whom Mr. Melnikas had brought the leaves.

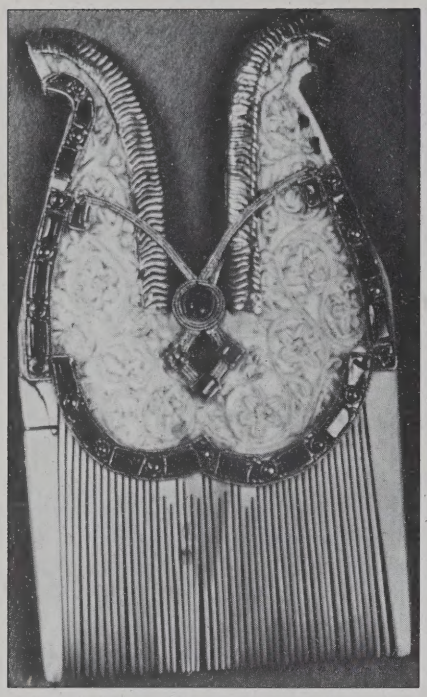
When Mr. Ferrini learned that the two leaves were stolen, he telephoned IFAR and subsequently informed U.S. Customs that the leaves were in his possession and requested Customs to seize them. Investigators from U.S. Customs recovered a third leaf from Mr. Melnikas a few days later. According to the indictment, the third leaf comes from the same volume (Vat. Lat. 2193).

The counts of possessing and transporting stolen property under the National Stolen Property Act each carry a maximum penalty of ten years in prison and a maximum fine of $250,000. The two charges related to smuggling each carry maximum penalties of five years in prison and fines of $250,000.

The vandalism and theft of the leaves seems to have been the work of an insider, someone who gained access to the Vatican Library. Under Father Boyle's direction access had been made somewhat easier, and this incident may bring about a tightening, once again restricting the access to the collections. Since almost every scholar who uses the collections is devoted to the study and preservation of the sources, it is especially sad that a rare incident like this one might serve to argue for a reversal of Father Boyle's enlightened policy.

C. L.

Three Indicted in Sale of Quedlinburg Treasures



A jeweled ivory liturgical comb from Quedlinburg recovered when the lawsuit was settled.

The brother and sister of the late Joe Tom Meador, the American soldier who shipped the medieval church treasure of Quedlinburg home to Whitewright, Texas in 1945, and their attorney, John Stephen Torigian, were indicted by a federal grand jury in Sherman, Texas on 17 counts relating to an alleged conspiracy to possess, transport, barter, and sell property which they allegedly knew to be stolen. Jack Manning Meador, Jane Meador Cook, and John Stephen Torigian were arraigned on January 25. Mr. Meador and Mrs. Cook entered pleas of not guilty. Mr. Torigian did not enter a plea.

Joe Tom Meador died in 1980. The indictment charges that beginning in 1982 Meador's brother and sister began to inquire about the authenticity and value of two manuscripts that the deceased had taken from Quedlinburg at the end of the Second World War and which came into their possesssion after his death. One was the Samuhel Gospels, a 9th century luxury manuscript written and bound in gold, the cover encrusted with jewels. The second, a 16th century gospel book, is known as the Evangelistar aus St. Wiperti.

The defendants are alleged to have approached experts, appraisers, rare book dealers, and auction house representatives in those years. The indictment states that several parties told one or more of the defendants that the manuscripts were believed to be stolen property. Apparently, no one informed the authorities in Quedlinburg, then in the German Democratic Republic, which the U.S. had recognized in the mid-1970s. An "unindicted co-conspirator" is mentioned several times.

Among the defendants' efforts was an abortive attempt to authenticate the Carolingian manuscript through IFAR's Authentication Service. In 1987, a Texas attorney approached IFAR, but his anonymous clients were loath to accede to IFAR's regular terms of agreement. Contact ceased before IFAR even saw photographs. Shortly thereafter, this attorney moved out of state.

In 1990, the German Cultural Foundation of the States (Kulturstiftung der Länder), agreed to pay $3 million for the two books. Mr. Torigian had arranged this in Switzerland, through Jacques Quentin, a rare books dealer in Geneva, who repeatedly requested clarification on the manuscript's ownership. Mr. Torigian, according to the indictment, wrote to assure Mr. Quentin that the sellers were legal heirs to the property. The indictment charges that Mr. Torigian was working for a fee which amounted to $286,000. Through Heribert Tenschert, a manuscript dealer in Bavaria who received $125,000 according to the indictment, the German foundation agreed to the $3 million price. Mr. Quentin allegedly received $50,000 for his role.

Following the report of the repatriation of the manuscripts to Germany, an outcry arose over the payment to recover stolen goods, citing it as a bad precedent. At that time, the names of the sellers were secret. Willi Korte, an independent researcher on art missing in the war, and William H. Honan, then the chief cultural correspondent of *The New York Times*, tracked the works back to Whitewright, Texas and to the family of the deceased soldier. More items from the Quedlinburg Church Treasury were discovered in a bank vault in Whitewright where they were on deposit as collateral on a loan. Among those items were medieval reliquaries and liturgical items made of ivory, gold, gems, and carved rock crystal.

The Church of Quedlinburg sued for their recovery and eventually settled out of court. The church recovered all the property that had been in the bank vault. Joe Tom Meador's brother and sister received $2.75 million from the German foundation and gave up possession of the Quedlinburg objects. After exhibitions in Dallas and Berlin, the treasures returned to the east German town of Quedlinburg. Other items are still missing, and it is believed that Joe Tom Meador gave some away to friends.

The international investigation extended beyond the five year statute of limitations by permission granted to the U. S. Attorney by the court.

Each defendant, if convicted, faces penalties of up to five years imprisonment and a fine of up to $250,000 on each of the two counts.

C. L.

Institutions Form Network to Fight Art Theft in Czech Republic

Statue of St. Vitus stolen from a church in Hradec Kralove, Czech Republic.

The unexpected outbreak of democracy in the sleepy heart of Europe caught many people unaware of the need to protect our cultural heritage against theft. The sudden fall of the Iron Curtain brought many opportunities and motivations for amateur and professional thieves. In the two years following the change in government, most offenders were amateurs without much knowledge, skill, or organization. Since 1991, the proportion of organized crime involvement has greatly increased.

The rise of cultural theft in Eastern Europe is illustrated by Czech Republic Criminal Cases data. These report thefts from museums, castles, churches, and exhibition halls. In 1987 they registered 59 thefts; in 1988, 71 thefts; in 1989, 79; in 1990, 695; in 1991, 1151; in 1992, 949; and in 1993, 1068 thefts. These data do not include thefts from archaeological sites, cemeteries, gardens, or private collections. Since 1990, some 15,000 to 20,000 items have been stolen from the Czech Republic every year. It is estimated that the same amount of antiquities with no legal export certificate are smuggled out of the country every year.

About 90 % of the cultural losses are from religious institutions. A lack of respect for religious objects may have been exacerbated by the country's anti-religious policy under communism. But threats to religious buildings and works of art have existed at least since the Hussite Revolution in the 15th century, followed by the Thirty Years' War in the 17th century, the reigns of enlightened emperors in the 18th century, and more recently, during the German and Soviet occupations and the communist regime. In the last four years alone, more Gothic Madonnas have been taken from the Czech Republic than are remaining in our country. Buildings with large concentrations of objects of cultural value—museums and castles—are most likely to be victims of organized crime.

Security Program Established

In 1991, the Czech Ministries of Culture and the Interior established a program to protect cultural property. It includes linking buildings with electronic alarms and mechanical barriers, monitoring the building with radio and telephone lines and networks, and documenting endangered objects.

The police force is now in charge of watching for and responding to cultural property crimes -- those occurring within the country and those involving international trafficking. The police use a two-way network of radio and telephone lines with transmitters in castles, churches, and museums that are linked to receivers in the police stations. The police constantly monitor all transmitters from cultural buildings.

In addition, the Ministry of Culture has installed computer equipment in twenty-nine cultural institutions and in eight police stations with descriptions and visual images, as well as a thesaurus of the objects recorded in the computer program. The religions and cultural institutions collect data, make video images, and send the documentation to the police for use in case a theft occurs.

No electronic alarm or documentation system provides perfect security, especially in the initial stages. Security at museums, churches, and castles depends on managing the institutions well, quickly identifying problems, and establishing comprehensive security solutions. ICOM's Czech National Committee and the Czech Ministry of Culture are preparing guidelines to solve the security problems; the Ministry of Culture is also seeking consultant services and financial support. These vital services are examples of Response and Responsibility.

Most electronic systems protecting Czech religious institutions are financed by the Czech Ministry of Culture. Along with other government bodies, it is elaborating the legal standards for protecting cultural heritage. A new law on the sale and export of cultural objects, recently adopted by the Parliament, represents a turn in the trade of antiquities. The law is analogous to and consistent with those of the European Union. The Czech law addresses the vacuum of protection afforded in Central Europe for religious properties. Now any religious object for sale or export first requires a certificate delivered by the corresponding state institution. The certificates are issued in data and photograph form. Before an object exits the Czech Republic, the forms and photographs are checked in a database for

reported thefts. The procedure has already succeeded in preventing illegal exports.

Individual and Joint Responsibility

People who buy objects of religious and artistic value in the Czech Republic without a certificate from the Ministry of Culture should realize that 80% of these have been stolen. Making this moral point, however, has not eliminated illegal trade in antiquities because the thieves are more concerned with making a profit. Merchants, collectors, and even museums buying stolen objects should understand that the purchase may well support illegal traffic in drugs and weapons. Their crimes are related to cultural property trafficking in the organized-crime network.

In the spirit of Response and Responsibility, ICOM's International Committee for Museum Security plans to meet in Poland next year to address the requirements of protecting religious institutions. Religious heritage deserves protection as much as other types of artistic and cultural heritage. Recognizing the fact is a matter of personal responsibility, and working together internationally is our joint responsibility.

Pavel Jirasek
Security Specialist for Museums and Galleries Ministry of Culture
Czech Republic

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Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its ew York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

1 CORNWELL, Dean (1892-1960). *The Well*, 1922. Oil on canvas. 63.5 x 117.5 cm. Signed and dated l/r: Dean Cornwell 22. *N95.455.1. Goleta, CA. Jul. 5, '95.

2 SALRIN, Annette (b. 1937). *Corridor*, 1995. Watercolor on gesso. 60.9 x 43.8 cm. Signed l/r: A. Salrin. A duplicate work was painted by the artist but is signed l/l. *N95.437.1. North Olmstead, OH. Oct. 25, '95.

3 SZASZ, Violet L. *The Green Nude*, 1976. Oil on panel. 50.0 x 70.0 cm. *N95.446.1. Los Angeles, CA. Jul. 29, '95.

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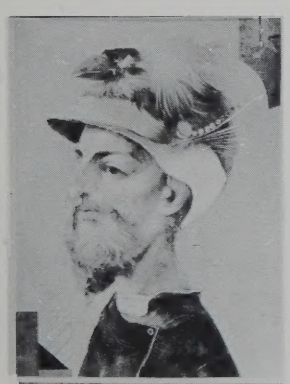

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4 SZASZ, Violet L. *The Life Tree.* Oil on plywood. 62.0 x 59.0 cm. *N95.446.5. Los Angeles, CA. Jul. 29, '95.

5 SZASZ, Violet L. *Man Holding a Rose in Hand.* Oil on lucite. 62.0 x 59.0 cm. *N95.446.4. Los Angeles, CA. Jul. 29, '95.

6 SZASZ, Violet L. *Man with a Mink Helmet.* Oil on lucite. 63.0 x 59.0 cm. *N95.446.2. Los Angeles, CA. Jul. 29, '95.

7 SZASZ, Violet L. *Portrait of a Man in a Bird Cap.* Oil on plywood. 76.0 x 62.0 cm. *N95.446.3. Los Angeles, CA. Jul. 29, '95.

8 SZASZ, Violet L. *Woman in a Double Animal Cap.* Oil on panel. 70.0 x 50.0 cm. *N95.446.6. Los Angeles, CA. Jul. 29, '95.

Dutch, 17th Century

9 WEENIX, Jan Baptist (1621-60). *A Retriever.* Oil on canvas. 148.0 x 185.0 cm. *N95.461.11. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995

10 WET, Jean de. *Garden Party.* *N95.434.1. Philadelphia, PA. May 17, '93.

English, 20th Century

11 SHEPARD, Ernest. *Illustration for the poem "Teddy Bear,"* 1965. Watercolor on illustration board. 14.6 x 10.1 cm. Signed near foot of mirror: EHS. Dimensions are for the board. Dimensions of image: approx. 11.4 x 6.7 cm. Reproduced in the book The Christopher Robin Book of Verse by A. A. Milne, published in 1967. With two registration marks, as indicated, applied with a sticky tape which has yellowed with age. *N95.452.1. New York, NY. Dec. 7, '95.

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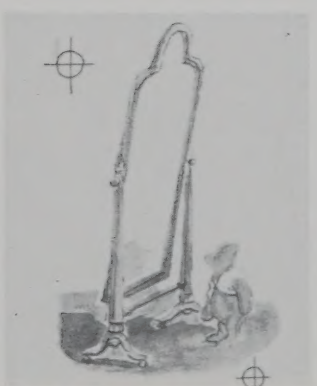


11

European, Century Unknown

12 *A White Goose*. Oil on canvas. 70.0 x 110.0 cm. A goose with its wings outstretched and its head down. *N95.461.16. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995

French, 18th Century

13 LE PRINCE, Jean-Baptiste, Attr. to (1734-81). *Standing Woman Nursing*. Oil on canvas. Ht. 40.0 cm. Standing figure of woman wearing clothing in red and blue, her head wrapped in a turban, holding a swaddled child in her arms. *N95.461.10. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995

12

13

Italian, 18th Century

14 *A Dead Heron*. Oil on canvas. W. 70.0 cm. Oval. Depicting a dead heron with its wings outstretched and its beak showing up against the white background of its body. *N95.461.12. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995

Peruvian, 20th Century

15 OSTROWSKI, Pedro. *Portrait of Anita Kleiser Wahl*, 1948. Oil. 91.4 x 60.9 cm. Signed and dated: Ostrowski '48. Half-length seated portrait of young woman with short dark hair wearing a white dress with a cut-out neckline. *N95.442.12. Riviera Beach, FL. Nov. 7, '95.

14

15

Spanish, 20th Century

16 VICENTE, Esteban (b. 1903). *Point Mecox 1978*, 1978. Oil on canvas. 132.1 x 162.6 cm. Signed and dated on verso. An abstract composition with a large red square toward the upper right. On gray, blue, purple, red and white. Work was commissioned by the owner to match decor of owner's house. *N95.435.1. Bridgehampton, NY. Nov. 2, '95.

Swiss, 20th Century

17 KLEISER, Enrique (1901-77). *A Woman Putting on Stockings*, 1955. Oil. 91.4 x 76.2 cm. Signed l/l: "Kl." *N95.442.9. Riviera Beach, FL. Nov. 7, '95.

18 KLEISER, Enrique (1901-77). *A Woman's Face*, 1945. Oil. 60.9 x 45.7 cm. Signed l/l: "KL." *N95.442.10. Riviera Beach, FL. Nov. 7, '95.

17

18

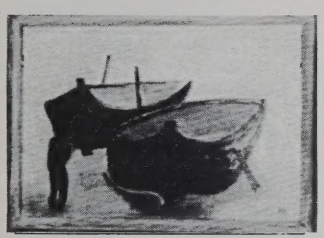
19 KLEISER, Enrique (1901-77). *Fishing Boats - Chimbote*, 1945. Oil. 60.9 x 76.2 cm. Signed with Initials: "KL." *N95.442.8. Riviera Beach, FL. Nov. 7, '95.

20 KLEISER, Enrique (1901-77). *Holy Roller*, 1955. Oil. 76.2 x 60.9 cm. Signed with initials: "KL." *N95.442.1. Riviera Beach, FL. Nov. 7, '95.

21 KLEISER, Enrique (1901-77). *Huacos*, 1950. Oil. 60.9 x 76.2 cm. Signed with initials: "KL." *N95.442.4. Riviera Beach, FL. Nov. 7, '95.

22 KLEISER, Enrique (1901-77). *Nude*. Oil. 91.4 x 76.2 cm. Signed with initials: "KL." *N95.442.5. Riviera Beach, FL. Nov. 7, '95.

23 KLEISER, Enrique (1901-77). *Still Life with Glasses*. Oil. 76.2 x 76.2 cm. Signed with Initials: "KL." *N95.442.11. Riviera Beach, FL. Nov. 7, '95.



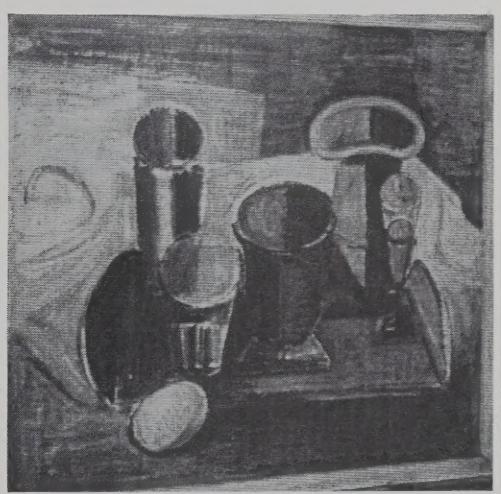
19

20

24 KLEISER, Enrique (1901-77). *Untitled*, 1950. Oil. 76.2 x 60.9 cm. Signed with initials: "KL." Abstract composition of short strokes of color amassed in the lower left quarter of the work. *N95.442.2. Riviera Beach, FL. Nov. 7, '95.

25 KLEISER, Enrique (1901-77). *Untitled*, 1950. Oil. 60.9 x 76.2 cm. Signed with initials: "KL." An abstract composition. *N95.442.3. Riviera Beach, FL. Nov. 7, '95.

26 KLEISER, Enrique (1901-77). *Untitled*. Oil. 60.9 x 76.2 cm. Signed with initials: "KL." Abstract composition of geometric forms, probably with dominant color green. *N95.442.6. Riviera Beach, FL. Nov. 7, '95.



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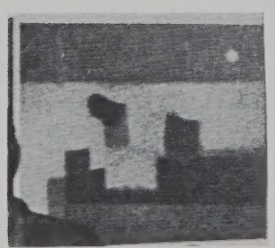


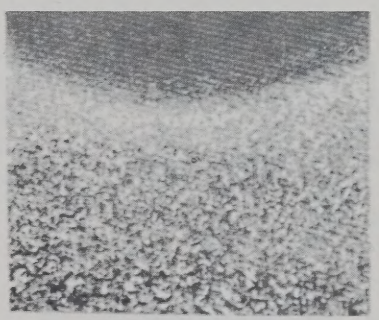
26

27 KLEISER, Enrique (1901-77). *Untitled*, 1940. Oil. 91.4 x 121.9 cm. Signed with initials: "KL." *N95.442.7. Riviera Beach, FL. Nov. 7, '95.

Sculpture

American, 20th Century

28 PORTER, James Tank (b. 1883). *Untitled*, 1926. Bronze. Ht. 66.0 cm. May be signed and dated: J.T. Porter/1926. May also bear a metal plaque on base inscribed: Dedicated to Ellen B. Scripps/1926 James Tank Porter." *N95.436.1. La Jolla, CA. Jun. 28, '95.



27

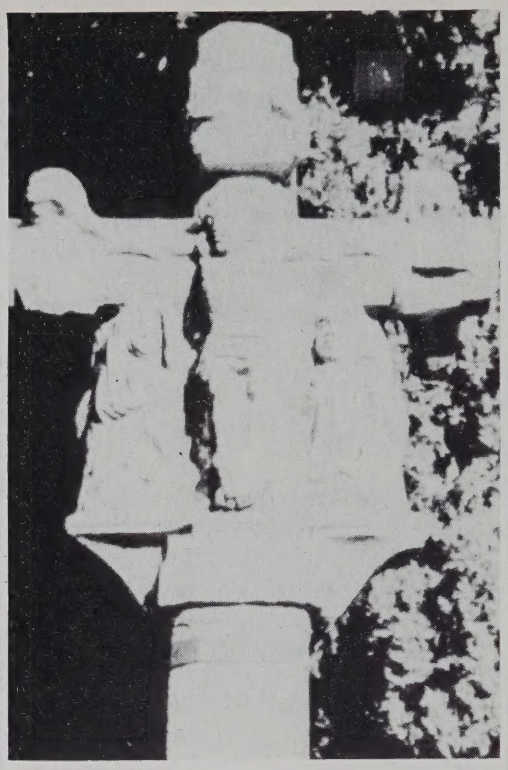
28

European, 16th Century

29 *Bust of a Child.* Bronze and marble. Ht. 30.0 cm. A child's head with curly hair, brown patina; on a white marble base carved with scrolls on the side. *N95.461.13. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995

French, 15th Century

30 *Cross.* Marble. 60.0 x 50.0 cm. White marble with octagonal arms. Decorated with carved groups: on the front, the figure of the crucified Christ flanked by standing figures of the Virgin Mary and St. Paul (?); on the verso, a standing figure of the Virgin Mary, wears a crown and carrying the Child Jesus on her left arm; a woman standing at the figure's right with her hands clasped to her breast and a bearded figure of a man at the left (possibly St. Martin). *N95.460.1. Cebazan, France. Jan. 23, '95. Interpol Number: E-85/4-1995



30

29

30 *(verso)*

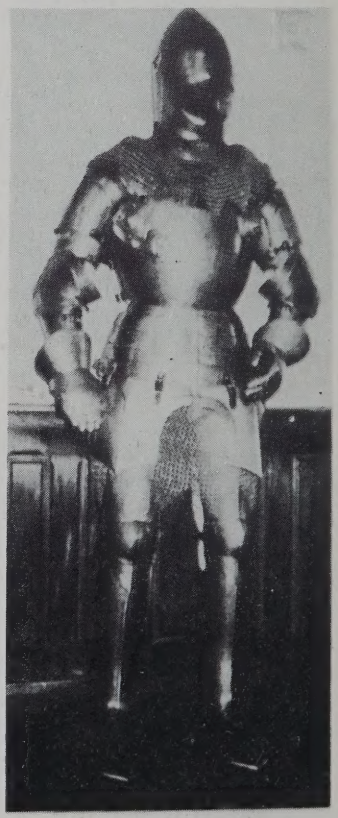
Arms, Armor

European, 16th Century

31 Suit of armor. Steel. Ht. 170.0 cm. With a snouted visor basinet. With traces of welding on the wing of the left leg. The initials "C" and "G" are punched into the metal under the neckpiece. *N95.459.3. Sarlat-La Caneda, France. Feb. 12, '95. Interpol Number: E-82/4-1995

French, 17th Century

32 Helmet. Steel. Of the type known as "Bourguinotte de Reitre" in black steel. The top is crested and the edges are the color of polished steel. *N95.459.4. Sarlat-La Caneda, France. Feb. 12, '95. Interpol Number: E-82/4-1995

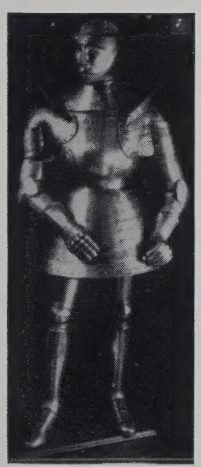


31

German, 16th Century

33 Suit of armor. Steel. Ht. 170.0 cm. "Tone" armor, Known as the Rosenblatt Garnitur. With signs of repair inside the helmet. The initials "C" and "G" are punched into the metal under the neckpiece. Elaborately chased with niello work. *N95.459.1. Sarlat-La Caneda, France. Feb. 12, '95. Interpol Number: E-82/4-1995

34 Suit of armor. Steel. Ht. 170.0 cm. Fluted "Maximilian" armor. With traces of welding on the wing of the left knee. The initials "C" and "G" are punched into the metal under the neckpiece. *N95.459.2. Sarlat-La Caneda, France. Feb. 12, '95. Interpol Number: E-82/4-1995



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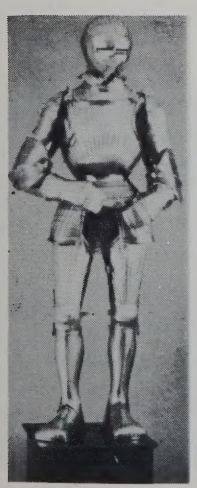
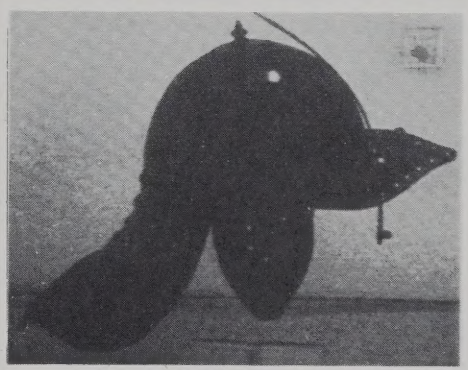


34

German, 17th Century

35 Helmet. Steel. Saxon officer's bougonet-type helmet of burnished black steel. The small spike finial on the crown and the studs are gilded. *N95.459.5. Sarlat-La Caneda, France. Feb. 12, '95. Interpol Number: E-82/4-1995

36 Two-handed sword. Steel and leather. W. 170.0 cm. The grip covered with leather which is damaged, above a crosspiece terminating in scrolls. *N95.459.6. Sarlat-La Caneda, France. Feb. 12, '95. Interpol Number: E-82/4-1995



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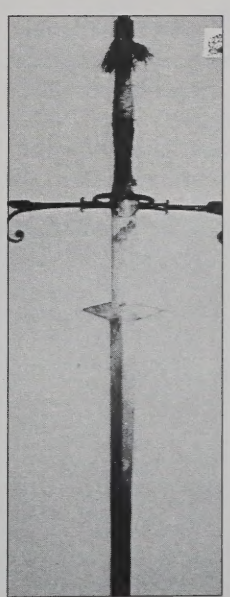


36

Clocks, Timepieces, Watches

French, 18th Century

37 Breguet et Fils. Pocket watch, 1700. Gold. Diam. 5.3 cm. With a ring. In the center is a small dial marked in Arabic numerals and surmounted by two bells. The dial is flanked by two jacks-o'-the- clock holding hammers to strike the quarters on the bells. Under the dial is a goat which eats grass when the figures strike the bells. Inscribed: "Breguet à Paris." *N95.458.4. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995

38 Le Roy et Fils. Pocket watch, 1770. Gold. Diam. 3.7 cm. The face and reverse surrounded by opals. The dial is slightly damaged. The reverse depicts a painted and enamelled scene of a youth (?) sitting in a garden. Weight: 33 g. Made by Charles Le Roy of Paris. *N95.458.13. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995

37

38

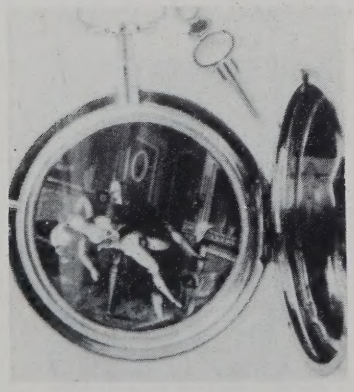
39

French, Century Unknown

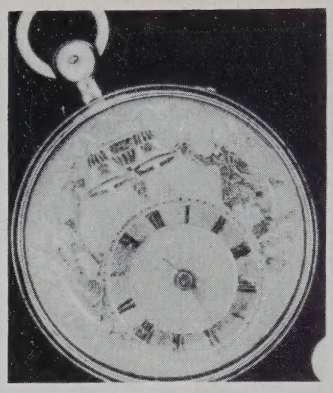
39 Duchène & Company. Pocket watch. Gold and enamel. Diam. 3.9 cm. Inscribed on the dial: Duchène & Compagnie. The reverse decorated with an enamelled scene depicting a young woman standing with a basket on her arm beside a seated youth in a landscape, surrounded by a pattern of leaves set with diamond chips. Weight: 55 g. *N95.458.15. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995

Swiss, 18th Century

40 Pocket watch, 1785. Gold. Dial marked with Roman numerals and surrounded by pearls; quarter-hour repetition chime. The verso shows an erotic scene with moving figures. The back cover lacking. *N95.458.5. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995



40



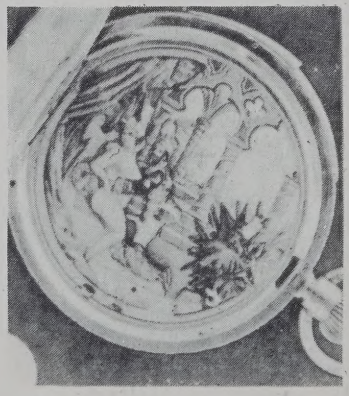
41

Swiss, 19th Century

41 Pocket watch, circa 1800. Silver. Diam. 5.8 cm. With a ring. There is a small dial on which the hours are marked in Roman numerals. The dial is flanked by two figures, a man at the right and a woman at the left, striking the hours on a pair of bells in the center above the dial. Weight 100 g. *N95.458.1. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995

Swiss, 20th Century

42 Pocket watch, circa 1900. Gold. Diam. 5.6 cm. Marked with hours and minutes, with Swiss precision lever movement. The reverse is decorated with an erotic scene in enamel depicting a couple, the woman nude and sitting in a chair, the man in military coat and headgear, making love in an Oriental arcaded interior. On the front is an elephant hunting scene. Weight: 150 g. *N95.458.7. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995



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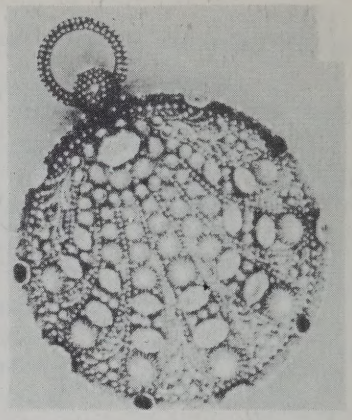
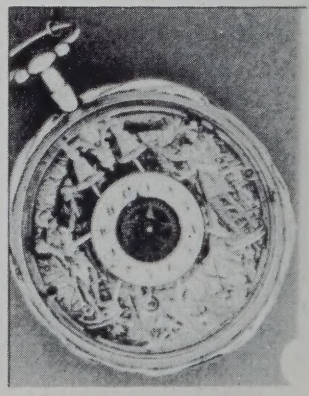


43

Unknown European, 19th Century

43 Ladies watch, circa 1800. Gold, turquoise and red stones. Diam. 4.3 cm. Designed to be worn on a chain. The watch elaborately chased in the form of a shell and studded with turquoises and red precious stones. "Julius Chappuis" is engraved on the movement. Weight: 59 g. *N95.458.14. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995

44 Pocket watch, circa 1800. Gold. Diam. 5.8 cm. With a ring. In the center is a small dial on which the hours are marked in Arabic numerals. Standing to either side of the dial are two figures striking the quarter on a pair of bells above the dial. The movement of the watch partially visible on the reverse side of the jacks of the clock. Weight is 125 g. *N95.458.2. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995



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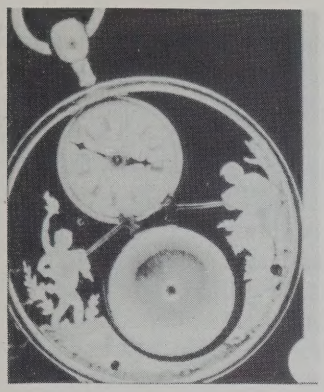
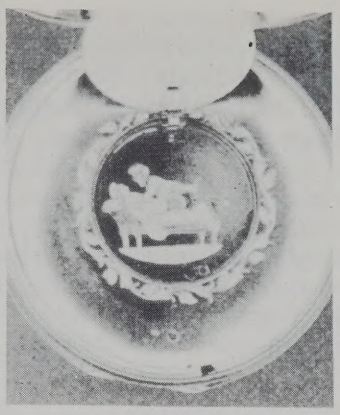


45

45 Pocket watch, circa 1800. Silver. Diam. 5.7 cm. With a ring. On the face is a small dial beneath which is a gong of a similar size flanked by two figures, each holding an axe to strike the hours and quarters on the gong. Parts of the movement are visible on the reverse. Weight: 110 g. *N95.458.3. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995

46 Pocket watch, circa 1880. Gold. Diam. 5.5 cm. Dial marked with Roman numerals for the hours; small dial for the seconds. Lever movement, chimes the quarter hours. With an erotic scene depicting a nude couple making love in an interior, the woman seated in a chair; a window in the background right; the head of a voyeur appears and disappears at the window. Weight: 130 g. *N95.458.9. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995

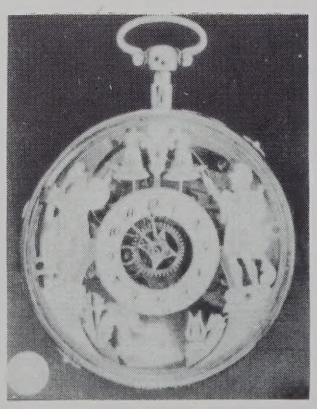
46



47

47 Pocket watch, 1835. Gold. Diam. 5.3 cm. Dial marked with Arabic numerals for the hours, chimes and quarters. The reverse depicts moving figures of a couple making love on a chaise longue. The watch glass lacking. Weight: 128 g. *N95.458.10. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995

48 Pocket watch, 1830. Gold. With a small dial in the center surmounted by bells and flanked by two figures holding hammers to strike the hours on the bells. The reverse is finely chased. Below the dial is an erotic scene of a couple making love. *N95.458.11. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995



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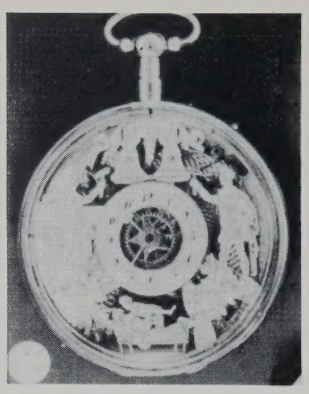


49

49 Pocket watch, 1850. Gold. With a small dial in the center surmounted by bells and flanked by two figures holding hammers to strike the hours on the bells. Below the dial is an erotic scene depicting a couple making love. *N95.458.12. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995

Unknown, 20th Century

50 Pocket watch, circa 1900. Gold and enamel. Diam. 5.3 cm. Chimes the quarter hours. Decorated with an erotic scene in enamel depicting a nude couple making love, the woman in a chair and small dog in the foreground. Weight: 114 g. *N95.458.6. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995

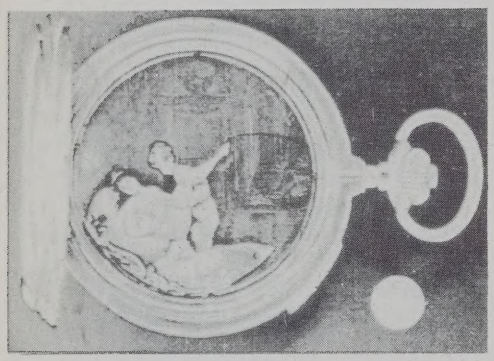
50

51 Pocket watch, circa 1900. Gold and enamel. With a ring. Chimes the quarter hours. Decorated with an erotic scene in enamel depicting a couple making love in an interior. *N95.458.8. Munich, Germany. Nov. 19, '94. Interpol Number: E-20/1-1995

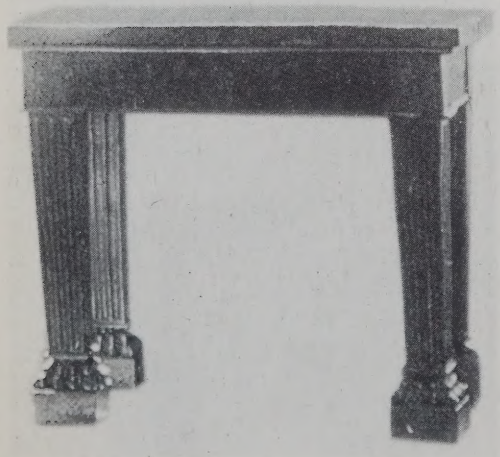
Furniture, Accessories

English, 19th Century

52 Pair of Regency console tables. Mahogany? 91.0 x 37.0 x 53.0 cm. Each having a rectangular top above a plain frieze with molded edge, on broad square tapering reeded legs ending in animal paw feet on square plinths. *N95.461.1. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995



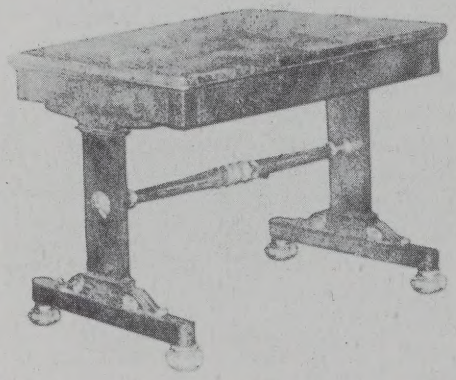
51



52

53 Pair of pedestal tables. Mahogany and slate? Diam. 70.0 Ht. 75.0 cm. Each having a circular banded top centering an inset panel of a gray and green slate or marble; a reeded elongated vase-form and baluster carved standard below; on a tripartite base raised on ball feet. *N95.461.8. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995

54 Table. Elm and ormolu or brass. 72.0 x 66.0 x 107.0 cm. The rectangular top above a plain frieze on two trestle supports joined by a shaped stretcher; on horizontal bars decorated with scrolls and raised on metal (brass?) foliate ball feet. Regency style. *N95.461.7. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995



54

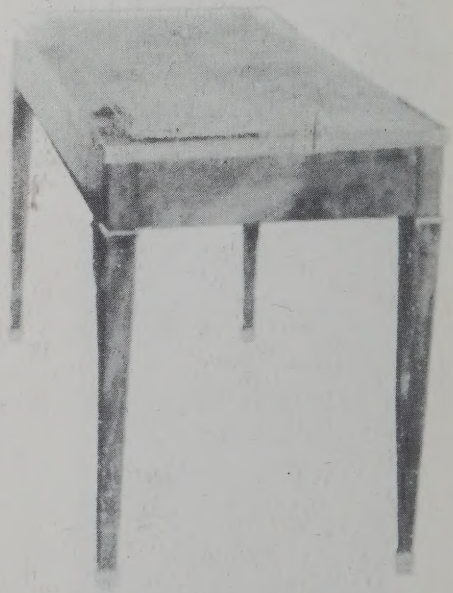
55

French, 17th Century

55 Console table. Oak. 85.0 x 106.0 x 67.0 cm. Having a rectangular marble top with molded edge above a carved frieze centering carved masks on four sides, with pierced foliage surrounding them; on cabriole legs joined by a shaped X-form stretcher. *N95.461.2. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995

French, 18th Century

56 Louis XVI "tric-trac" table, 1780. Mahogany, ormolu and leather. 76.0 x 115.0 x 60.0 cm. *N95.461.5. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995

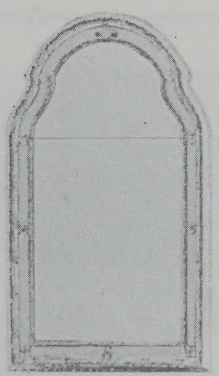


56

57 Pair of mirrors, 1750. Giltwood and glass. 145.0 x 90.0 cm. Having an arched top, the mirror plate in a gilded frame decorated with flowerets at regular intervals and the corners. The mirror plate in two parts. *N95.461.4. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995

French, 19th Century

58 Pair of Empire armchairs. Wood (mahogany?), ebony, leather and tin. 112.0 x 65.0 x 68.0 cm. Each having a curved crest flanked by downward curving stiles decorated with classical motifs in ebony and lion's heads in profile, the back caned, the seat upholstered in leather, the armrests decorated with tin on ebony. *N95.461.3. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995



57

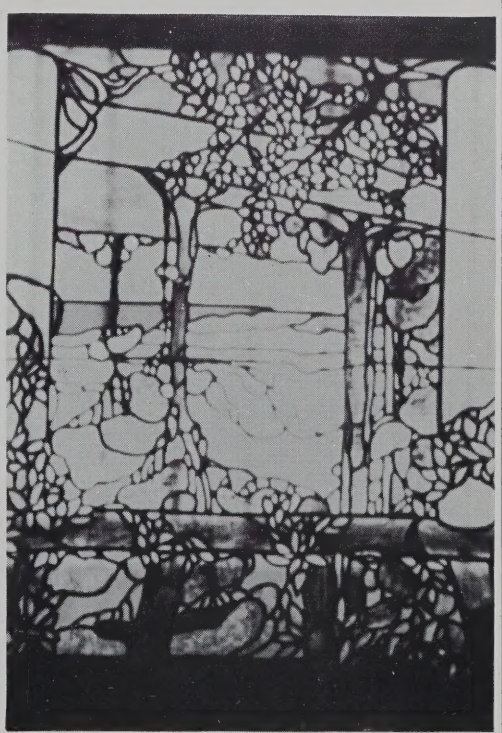
60

Indian, 19th Century

59 Anglo-Indian? Pair of pedestal tables. Ebony. Ht. 70.0 cm. Each having an octagonal top with black edge, decorated with alternating light and dark inlaid panels radiating from the center; on a shaped standard. *N95.461.6. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995

Peruvian, 18th Century

60 Mirror. Glass and silver. 152.4 x 60.9 cm. An elaborate baroque silver framed mirror of the Colonial period. Having a pierced crest above a rectangular mirror plate, the frame similarly decorated. *N95.442.13. Riviera Beach, FL. Nov. 7, '95.



62

Unknown, 17th Century

61 Casket. Ebony, tortoiseshell and metal. 35.0 x 25.0 cm. Having a rectangular stepped lid with a carved frieze above a rectangular case with guilloche design and with inset tortoiseshell panels; the sides fitted with bail handles. *N95.461.9. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995

Glass

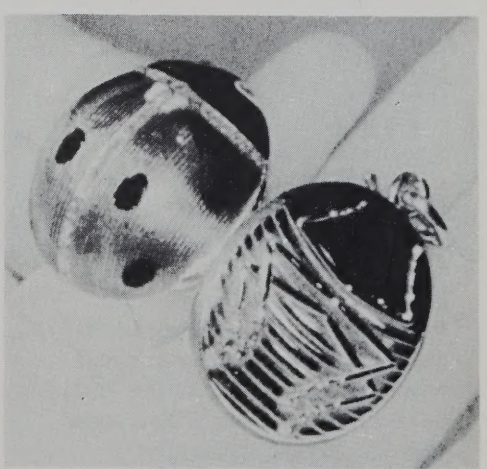
American, 19th Century

62 TIFFANY, Louis Comfort (1848-1933).Window. Glass. 76.2 x 76.2 cm. Stained glass window depicting a landscape as if seen from under an arbor; with pillars at left and right and with beam above, all twined about with leaves or vines, a landscape with several trees seen through the opening, with clouds and possibly mountains in the background. *N95.433.1. Rock Island, IL. Apr. 3, '76.

Jewelry

Russian, 20th Century

63 Fabergé Studio.Ladybug pendant. Gold, diamonds and enamel. Ht. 3.5 cm. Opens as a box and containing a mirror. The top enamelled in red and black set with rose diamonds. The underside cast to depict the insect's legs. Fitted with a ring for a chain. *N95.453.1. Vienna, VA. Aug. 29, '95.



63

Silver

English, 18th Century

64 BATEMAN, Hester. George III teapot and stand, 1784. Silver. Teapot dated 1788 and the stand 1784. Total weight: 15 oz. Height of teapot: 13.3 cm. Length of stand: 16.5 cm. The teapot with a domed stepped lid surmounted by an urn-form finial, the oval body with a straight spout and attached wooden handle, decorated with two bands of bright cut designs, one at top and one at the bottom, with a circular reserve, possibly with a coat of arms. The oval tray with a scalloped rim raised on claw-and-ball feet. *N95.440.1. Millbrook, NY. Jan. 27, '95.

65 PEASTOM, R. George III sugar caster, 1762. Silver. Ht. 17.1 cm. Having a domed pierced top surmounted by a shaped finial above a baluster form body raised on a stepped base. *N95.440.3. Millbrook, NY. Jan. 27, '95.

Scottish, 19th Century

66 CUNNINGHAM, W. & P. Regency tea and coffee service, Edinburgh, 1804. Silver. Total weight: 63 ozs. Comprising a coffee pot, a teapot, sugar and creamer. The urn-form coffee pot with a swan's neck spout and attached curved handle; the domed lid surmounted by an ivory button finial, the body decorated with bright cut designs; raised on a circular foot. The coffee pot by W. & P. Cunningham. The oval-form teapot with a stepped domed lid surmounted by an ivory button form finial; with an attached straight spout and an angular wood handle; decorated with an engraved crest and motto and bright cut bands. With maker's mark "J.O." The oval form sugar with attached strap handles and flat bottom; creamer with a spout and attached strap handle. *N95.440.2. Millbrook, NY. Jan. 27 '95.

Tapestries, Textiles

French, 16th Century

67 AUBUSSON Manufactory. Tapestry. Wool or silk? Based on an Oury cartoon. Depicting a landscape with water in the foreground surrounded by trees. With the initials "C" and "G" embroidered in red thread in the lower left. *N95.459.7. Sarlat-La Caneda, France. Feb. 12, '95. Interpol Number: E-82/4-1995

65

64

66

67

Antiquities

Sculpture

Egyptian, Century Unknown

68 Seated figure of a man. Limestone. Ht. 55.0 cm. A man seated on a rectangular block; his forearms resting on his thighs, with a black headdress and an illegible inscription and numerals on the base. *N95.461.14. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995

68

Asian Art

Ceramics

Japanese, 18th Century

69 Pair of vases. Porcelain. Ht. 22.0 cm. White, the lids decorated with a frieze in the shape of mice; with shaped handles on the sides. *N95.461.15. Grasse, France. Aug. 24, '94. Interpol Number: E-56/2-1995

69

Miscellaneous

Musical Instruments

Italian, 17th Century

70 ROGIESI, Domenio.Violin. Pine and maple. 38.5 x 21.1 cm. The upper part of the pine sounding board is in two parts with semi-transparent varnish. Cracked near the top, near the apertures. The lower part is made of two pieces of brown maple, tinted yellow, varnish also semi-transparent. Inscribed: "Domenio Rogiesi.in Cremona anno 169." Dimensions are for length of body and maximum width. Minimum width of body, 11.6 cm.; length of neck, 14.5 cm.; length of head, 11.1 cm. *N95.457.1. Novgorod, Russia. Nov. 24, '94. Interpol Number: E-75/3-1995s

70

Missing Art Alert

Missing Objects
Inclusion of works in this list is based on information that each of the reported pieces is missing and its whereabouts unaccounted for; listing does not necessarily imply theft or any illegality on the part of any person.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Japanese, 20th Century

1 FOUJITA, Tsuguharu (1886-1968). *Garçon à la guitare avec son amie (Boy with a guitar with his friend)*, 1924. Oil on canvas. 73.0 x 60.0 cm. Signed and dated l/l: Foujita/1924 and with name in Japanese. *N95.445.1. Tokyo, Japan. Jun. 6, '94. *Reward.*

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